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- (e) Reports by Chairmen of Section Meetings. 1. Piano Section: Prof. Karl W. Gehrken; 2. High School Section: Mrs. Gertrude M. Parsons; 3. Music Appreciation Section: Mrs. Agnes Moore Fryberger; 4. Section on Training of Music Supervisors and Grade Teachers: Miss Alice C. Inskeep; 5. School Survey Section. The report of this section meeting will constitute at the same time the report on the Standing Committee on School Survey: Prof. Charles H. Farnsworth, Chairman.

(f) Invitations for the meeting of the Conference in 1920.

4:00 P. M.—Chorus rehearsal under the direction of Dr. Dann.

6:30 P. M.—Informal buffet supper, \$1.00 per plate, sixteenth floor, Statler Hotel.

8:00 P. M.—Supervisors' Concert.

Chorus of 500 school music supervisors, Dr. Hollis Dann, director.

Chorus of 500 pupils from St. Louis High Schools, Mr. E. L. Coburn, director.

The St. Louis Symphony Orchestra, Max Zach, director.

Community Singing, Mr. George Edwin Knapp, leader.

Part One: Songs and choruses by high school pupils.

Part Two: Choral program by the supervisors' chorus.

Part Three: Community sing.

FRIDAY, APRIL 4.

9:00 A. M.—Address: "The Plans of the Music Bureau of the National War Work Council of the Y. M. C. A. for the Reconstruction Period." Speaker to be announced.

9:30 A. M.—"The work of the War Camp Community Service in Community Music": Dr. O. F. Lewis, Director of Music Department, War Camp Community Service.

10:00 A. M.—"The Relation of the Women's Clubs to the Musical Life of the Community": Mrs. Wm. S. Steele, Director of the Music Department of the National Federation of Women's Clubs, Sedalia, Mo.

10:30 A. M.—General Discussion: "The Relationship of the School Music Supervisor to the Various Agencies Engaged in Community Music Work," opened by Mr. H. O. Ferguson, Supervisor of Music Public Schools, Lincoln, Neb.

11:15 A. M.—Address: "The Pedagogy of Music Supervision": Dr. George E. Payne, Principal Harris Teachers' College, St. Louis, Mo.

1:30 P. M.—Business Meeting.

(a) Report of editor of Supervisors' Journal, Mr. P. W. Dykema.

(b) Report of treasurer, Mr. James E. McIlroy, Jr.

(c) Report of secretary, Miss Mabelle Glenn.

(d) Report of Committee on Resolutions.

(e) Report of the Educational Council, Mr. Will Earhart, Chairman.

(The plan for closing the Conference has not yet been fully completed. It is probable that a large mass meeting will be held Friday evening, at which several distinguished speakers of more than national reputation will appear. Formal acceptances of our invitation to speak have been received from Mr. Matthew Woll, Assistant to Mr. Gompers as Chairman of the Committee on Labor Council of National Defense and from Mr. Ellis U. Graff, Superintendent of Schools, Indianapolis, Indiana, and President of the Superintendent Section of the National Education Association. Correspondence is under way with other distinguished speakers and there is no doubt that our closing program will be unique in its breadth of interest and general appeal.)

A SYMPOSIUM ON THE ST. LOUIS CONFERENCE

(EDITOR'S NOTE: Liberty Bonds, War Savings Stamps, Red Cross, War Work Drive, Belgian Relief, the H. C. O. L. and other demands of the last two years, and now the Journal's articles on building up a Supervisors' Library—is it not a time for a cool-headed calculating survey of the question of getting money for the St. Louis Conference? Here are the opinions of some of our members!—P. W. D.)

FRANCES E. CLARK, Camden, N. J.

The great temptation for most teachers is to get so engrossed in their own problems and academic matter that they cease to look above and beyond this wall of their own horizon and limitations.

There are certain fixed laws and principles, histories and facts about music

well written in many standard books which the supervisor should by all means know, but after all, the accumulation of *facts* does not make a progressive teacher.

Time is moving on, and the wide-awake teacher must keep abreast with the trend of modern thought or get behind it. It is therefore a necessity that the teacher who is confined in one community should read certain wide-awake professional and educational periodicals.

If only allowed to spend \$10.00 a year an appreciable portion should be spent on such current literature, trusting to the public libraries to own certain standard informational texts which any music study club of most small towns would demand.

How Music Developed: Henderson—\$1.50; Outlines of Music History: Cook—\$1.35; Listening Lessons: Fryberger—\$1.00; Music Dictionary: Elson—\$1.50; What We Hear in Music: Faulkner—\$1.00; Music Education: Cady—\$1.50; Magazines: School Music and other educational magazines—\$2.15; Total, \$10.00.

From this additional list a \$25.00 investment may be made.

Critical and Historical Essays: MacDowell; Stories of Symphonic Music: Gilman; Pianoforte and its Music: Krehbiel; Guide to Music: D. G. Mason; Appreciation of Music, Vol. 11: Mason; Oratorio: Scribner's—from Music Story Series edited by F. G. Crowest; Upton: Standard Symphonies, Concert Repertory, Concert Guide; Wonder Tales from Wagner; Afro-American Folk Songs: Krehbiel; Story of Standard Teaching Pieces: Perry; Descriptive Analysis: Perry; Victor Opera Book; How Music Came to be What It Is: Hannah Smith; MacDowell by Gilman; Grieg by Finck.

1. BIRDIE ALEXANDER, El Paso, Texas.

Your letter reached me only about two hours ago and I am hurriedly sending you the contribution that you request with the hope that if you consider it usable, it will reach you in time to be of service. At the same time I beg that if it does not appeal to you, you will not hesitate to put it in the waste basket. You are at liberty, of course, and I will appreciate it greatly if you will do so, to make any alterations or substitutions that in your judgment will strengthen the contrast or alliteration.

It appears inconsistent in me to be annually urging others to attend the Conference when I remain away myself, but it is a question of health with me. My attendance this year will depend largely upon weather conditions over the country at that time. I cannot afford to take the risk incident to travel and radical change of climate just yet, but St. Louis, being further South than the meeting place usually is, holds a bare possibility for me.

SOUTHWESTERN SUPERVISOR

IN ACCOUNT WITH

THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

Brought Forward:		
Accrued benefit from former meetings.....		Immeasurable
R. R. Transportation for 1919 meeting.....	\$100.00	
Meals and incidentals enroute.....	10.00	
Hotel and incidentals.....	25.00	
Information		Invaluable
Instruction		Inestimable
Inspiration		Illimitable
Increased efficiency		Inevitable
	<hr/>	<hr/>
	\$135.00	Incalculable

Accountant: Birdie Alexander, 401 Grandview Ave., El Paso, Texas.

PUBLIC SCHOOL MUSIC

I. ORGANIZATION

U. S. Commissioner of Music	State Supt. of Music.	County Supt. of Music.
Village (group of) Supt.	City Supt. of Music.	Grade Teacher.
Community. School.	Home. Church.	Board of Education.

II. EQUIPMENT

Books	Music	Piano	Victrola	Records	Auditorium	Extras
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III. MUSIC EDUCATION

Chorus	Glee Club	Orchestra and Band	Theory	History of Music
Harmony	Music Appreciation	Applied Music, a. Vocal; b. Instrumental		

IV. MUSIC FESTIVAL

Community	School	a. Town; b. County	Orchestra	Band
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V. MUSIC AS A VOCATIONAL SUBJECT

Teaching	a. Voice,	b. Instrument	Public School Supervision
Orchestra Director		Band Leader	Composer Artist

2. T. P. GIDDINGS, Minneapolis, Minn.

You ask me to put my reasons for attending the conference into book-keeping form. Man, man, how could you? What do you suppose a music teacher knows about book-keeping? Maybe (horrid thought) you suggested it to muzzle me. But I will fool you, and like a true musician will be airy, emotional, and inspirational, not tied down to facts, figures and definiteness. I will grab my soul in one hand and my typewriter in the other and soar into the blue unhampered Empyrean?

Why do I go to the Conference? I cannot stay away. I know it will cost me a little money, although not enough to count. I will get no sleep, will stay up gassing with the other veterans and veteranesses most of every night, will be certain to eat too much and gain pounds and pounds which I will have, low-spiritedly to wear off later, will be so tired and sleepy that I am likely to be carried by the Minneapolis station on my return,—but never mind, it is worth it. I wouldn't be hired to miss a conference. Then, too, there is another reason. In the good old days when my expenses were paid I asked the Board of Education to send me. The President of the Board said: "Certainly, Mr. Giddings, if you think you can go and get a new idea, we will be glad to pay your expenses." I have been analyzing that remark ever since, and I wouldn't dare stay away.

What do I get at the Conference? Well it is awful hard to tell it. The inspiration of the whole thing, the fine programs (even when I do not appear) meeting old friends, and enemies, the new ideas that you eagerly seize and take home, the sings and concerts, the good-fellowship of those doing the same thing you are—why I just can't enumerate them. I look forward to the conference all the year and could not miss it if I would.

3. WILLIAM B. KINNEAR, Larned, Kansas.

Some reasons for attending the St. Louis meeting:

To "keep the home fires burning." The Conference must maintain flourishing condition in its own soil. Must meet spirit of friendly emulation resulting from husky start of new Eastern Conference.

Go confidently expecting the largest individual and general good, a result heretofore always most apparent when practically all members and meetings have been housed under one roof at rates to suit all, conditions promised by Hotel Statler arrangements.

Debit: Break in work routine, possible loss of income with extra expense, more or less tiresome journey.

Credit: Rest from routine monotony in change of association, certain rejuvenation for revived effort, wholesome jolts in personal contact with people of like troubles and others.

Balance: Investment good. GO, and see it through!

4. CAROLINE V. SMITH, Winona Minn.

In reply to your letter, I am sending a few items—which may answer as facts—but not as an argument to further the plans of the St. Louis meeting.

The table-giving organization, etc., equipment may serve for discussion upon points gained—are to be gained—how to strengthen some of the features of Public School Music might serve as an inducement for attending the Convention.

I tried to get figures which would be convincing—but, I have been unable to secure data upon Public School Music issued by the Government or State organizations. Mr. Earhart's pamphlet is helpful, but Public School Music statistics are conspicuous because of their absence, at least I am unable to obtain satisfactory information.

As you may know I am not teaching now and therefore any argument I might have to offer would not be of much consequence. I happen to be opposed to the gospel of hatred. I hope that I am a loyal American, but we cannot think alike upon some things.

And while I shall no longer answer to the roll call of a Convention, my sympathies will ever be with those who are trying to give more beauty—more music to the world.

PUBLIC SCHOOL MUSIC

	Dr.	Cr.
U. S. Population (Census of 1910)...	101,103,828	
U. S. Music Expenditures	\$573,500,000	
U. S. Music Expenditures.....(\$5.30 for adult)		
School enrollment (Census of 1916)...	20,351,687	
City and Town	9,821,816	
Rural Schools	10,529,871	
Number of Teachers	622,371	
Public School Expenditures		\$537,209,738
Balance		\$35,290,262
Public School Education.....\$2.65 per Pupil		
Music Education\$1.68 per Pupil		

5. J. POWELL JONES, Cleveland, Ohio.

“Why go to the Conference this year?”

The reasons which could be enumerated are legion. True, the expense is a serious item in these days of low salaries (I mean for teachers) and the exorbitant H. C. of L. Still it is money well spent. I would consider the inspiration gained by intercourse with so many earnest and conscientious educators a sufficient reason in itself. Another is—I am hoping to find a surcease from the musical gush which publishers have grown rich on and which has been forced to our attention under the guise of patriotism and making “the world safe for democracy” whatever that means. Even as a motor needs gasoline, so a music teacher can procure considerable motive power by utilizing some of the “hot air” with which he is usually fed upon at Conferences—but honestly and seriously it is *worth while*. If alive and well I expect to be present to meet some of the old war horses of the profession.

6. ELEANOR SMITH, Chicago, Ill.

As the time draws near for the Supervisors' Conference, many of us are debating with ourselves: “Shall we go? Can I go?”

In these days when the professional income, instead of keeping pace with the increased cost of living and railroad travel, remains where it was in pre-war days, or even shrinks appreciably, this is a serious question to supervisors and teachers. Railroad fare, meals in transit, hotel charges, fees and small expenditures—we all know how these mount skyward during even a short stay abroad in the world. And still, must we not array all these outlays against the income derived from such an experience, for is not the one as important as the other?

Against railroad fare we reckon the good to be gained from a change of scene, of freedom from a wearisome round of duties. Against hotel expenses the value to every open-minded teacher in discussion and suggestion, even in disagreement for nothing clarifies one's own position more than having to formulate and defend it.

Opposed to the tips and extras, which have such a way of rolling up, might be placed the social pleasures of the conference—the meeting of old friends, the recounting of experiences which come with the passing years, the visits and the music we so much enjoy making together.

In earlier years we have never failed to reap the greatest benefits from the Conference. Now, when the world is moving so fast, when every moment we are being shaken from our old moorings, when we are all conscious of the new demands education is called upon to meet, should we not the more eagerly seize the opportunity to come together to share whatever light each one of us has to shed upon the peculiar problem of the present?

If we have slipped into ruts, let us allow ourselves to be jarred out of them. If our work is growing sentimental or stiff and formal, let us find this out before it is too late. Never before in the world's history have we needed more light and leading. Is not inspiration of infinitely more value than cold cash?

7. ELGIA WITTWER, Richmond, Indiana.

On looking over accounts of my investments, etc., of last year I discovered the one given below which might prove of interest to those who are as yet undecided whether or not to invest their money in the conference at St. Louis.

Debit.

Railroad fare to Evansville	\$17.38
Room at hotel	8.00
Meals	10.00
Membership renewal	1.50
Incidentals	5.00
Total	<u>\$41.88</u>

Credit.

New inspiration.
 New suggestions and ideas.
 Point of view of other people.
 Appreciation of enormous breadth of field for labor and the possibilities in that field.
 Renewal of old acquaintances and making of new.
 Social good time.
 A more firm determination to help the good work along.
Balance—Values ad Infinitum.
 Wasn't that a pretty good investment.

8. AGNES MOORE FRYBERGER, Minneapolis, Minn.

Are there any doubting Thomases who hesitate about values in our annual convention? If so,

Go: from sense of loyalty to your profession.
 Go: with faith, hope and charity to see and hear and feel new thrills.
 Go: as a promoter, a projector, a believer, a rooter; or, if you prefer and it satisfies your disposition, go as a knocker and a kicker, but *go you should*.
 Go: satisfy your curiosity to see a beautiful and interesting old city.
 Go: make it a pleasure trip for the health of your body and the regeneration of your spirit.

9. HILDA MAYER, Butler, Indiana.

Debit for Cost.

1. You will have to spend quite a little money to come to St. Louis.
2. Perhaps you have missed a month or more of school because of the flu, and your superintendent thinks that another week of absence for you would be an unnecessary detriment to the progress of the present school music.

Credit for Returns.

1. But, what's money in comparison to the new ideas and inspiration you will receive at the conference between March 31st and April 4th? There is no place where you could spend a week, and get so much inspiration, so much enthusiasm, so many ideas to help you in your work and in your happiness, as in St. Louis the week of March 31st.

From March 31st to April 4th is the Music Supervisors' 1919 gold mine—an investment with immeasurable returns.

2. But, what's that week of school in comparison to the results you can achieve after having been in St. Louis the week of March 31st? (Tell that to your superintendent.) Think of the vast accumulation of new war music you will hear. Of the results of the scheme for musical survey. Of being able to see Mr. Giddings classify voices. Of meeting your old friends whose ideas are different than yours. Of learning more about the music which our boys in our war camps desire? Think of being able to be at the greatest Music Supervisors' Convention ever held—the one at the brink of the close of the great war which has made great changes in public school music values.

You can make your credits greater than your debits.

10. LYRAVINE VOTAW, Chicago, Ill.

Your suggestion of Debit and Credit is excellent. I am not noted as a book-keeper but shall carry it out as best I can.

You no doubt intended I should apply it only to expenditure and the good obtained at the conference. May I extend the idea over the entire year and show how comparatively little time and energy we devote to the credit side and how much we pay out as teachers. It is astonishing when we figure it thus! To the Nation's Supervisors of Public School Music:

Do not allow your debits to outweigh your credits. Do not become bankrupt. Attend the Conference and balance your sheets of the year.

From Chicago vicinity forty dollars (\$40.00) will cover the expenses. The lowest salaried supervisor receives more than that in one month. You cannot afford to stay at home. Go to St. Louis.

The following shows what we owe ourselves as supervisors. Pay your debts to yourselves. Others will also profit by it; among them, the thousands of children to whom we owe the best that is in us.

Debit—What We Pay.

- | | |
|---|--------------------------------------|
| 180 days each year of teaching. | Community Singing. |
| 12 or more public performances. | Lectures to Parent-Teacher meetings. |
| Glee Club, Orchestral, Band and other extra Rehearsals. | |

A constant out-going of musical energy, enthusiasm, knowledge and inspiration.

Credit—What We Receive.

From reading, concerts, recitals, grand opera and lectures.

Music Supervisors' National Conference.

The only means of balancing the account is to attend the Conference, where you may receive new ideas and suggestions from others in the same work; ally yourself with the big music movements; and gain a fresh supply of enthusiasm and inspiration.

11. C. H. MILLER, Rochester, New York

The National Conference is again at hand. This year with the meeting at St. Louis so close to the center of population in the United States, and imme-

diately following the greatest events in history and during the most vital period of reconstruction the world has ever seen, the necessity for our attendance at this meeting is so urgent that the matter of dollars should not have so much weight as in ordinary times. Music has been a valuable part of the public school system, but lack of ideals, poor methods of work and wrong motives reproach upon the work in hundreds of places. In the era just beginning, we must better adapt our work to secure the needed results or educators in other lines of work will do it for us. At this time more than ever before do we need to counsel together and to receive the inspiration that comes from the wonderful meetings of the Supervisors.

12. CLARA T. DAILEY, Peoria, Ill.

One year in the Life History of a Music Supervisor would embrace A—the Fall and Winter of the year; B—the Spring; C—the Conference; D—the Summer.

A—Supervisor in September; Active; giving forth *Ideas* in Community.

B—Supervisor prior to going to National Conference, still giving forth *Ideas*.

C—Supervisor at Conference; Quiescent.

NOTE: *Ideas* coming toward Supervisor at Conference.

D—Supervisor in June, actively giving off again *Ideas* absorbed at Conference.

WARNING—If Supervisor had not taken necessary step from B to C, i. e. going to Conference, by the time stage A was reached in the Fall, Supervisor would have been completely eliminated.

13. ANNA E. MENAUL, Madison, Wis.

At this time, when music plays such an important part in not only national but international affairs, it behooves every patriotic and music loving American to meet for the purpose of crystalizing and developing plans for a future of reconstruction and inspiration. Not only does this apply to Supervisors and Teachers but to all who are interested in this uplifting work. No Music Teacher can afford to miss the conference this year. Dollars and cents have no place in our calculations when so important and vital a subject awaits our greatest enthusiasm.

14. GLENN M. TINDALL, Glen Cove, N. Y.

When I think of the question "Shall I go to the Conference?" there is only one answer that comes to my mind. It is not "Can I afford to go?"—it is "Can I afford to stay away?" And to you, and all who are really interested in the development of a greater America, a greater Musical America, and an expansion of their own personal power, there can be only one answer.

Expense of the trip is indeed a problem at the present time—some of us have just returned to civilian life—all of us have made many sacrifices which have prevented us from feeling as free and unlimited in our financial resources as we felt a few years ago. If we figure the advantages and disadvantages of the Conference we will, likewise, get one and only one answer.

In book-keeping manner, we may sum our entries briefly:

Debit.

Expense going and coming—a few dollars plus war tax.

Expense in St. Louis—very little more than at home.

Total *Debit*—a sacrifice equal to about ten or twelve days' salary.

Credit.

Going and coming—a restful trip to the busy Supervisor.

In St. Louis—equivalent to a month's vacation; Inspiration for a whole year; Information unobtainable at any price elsewhere.

Total *Credit*—Recreation, Inspiration, Education: higher ideals, better understanding of your subject, and a renewed vigor, which is our means of carrying the inspiration with us to our own school systems.

The sacrifice is so small, the benefits so large—we owe it to ourselves, our schools, and our country to do this thing which makes for a more united profession, a bigger and better Musical America, and a development of more heart-felt loyalty to our own United States.

Follow Your Inclinations—Go to the Conference.

15. HENRIETTA BAKER LAW, Baltimore, Md.

Any convention has the advantage of taking one away from routine, bringing him into contact with people interested in similar things and allowing him to sharpen his ideas against the ideas of others.

Any convention of the supervisors of School Music brings a new optimism, a new joy in life and work for, to quote a hotel clerk in one of the convention cities: "You are the happiest and pleasantest lot of people we have ever entertained."

But the Supervisors' Convention of 1919 is unique. In the first place, the Conference occurs in St. Louis and St. Louis has had a long inheritance of famous school superintendents with all that that implies; too, the character of the people in St. Louis is evidenced by the unusual moral and financial support they give their schools. In such an environment school music claims a special interest and one consequently expects and finds that school music has a ramification and an influence denied to it in many places where the music supervisor however far-visioned and inspiring has to combat adverse conditions in the educational scheme as a whole or in the general community. The Conference in its early years met in St. Louis and the general education conditions in addition to music conditions were cause for remark. Since then many new phases have been added to school music—one of the most interesting being the power and influence allowed Mr. Coburn in the advancement of community music.

In St. Louis there is a simple, unaffected good-will, a lack of tension, that comes most gratefully to the tired supervisor who has been working night and day so that he may leave his office for convention week.

Secondly, (and most important) the year 1919 is like no other year in the world's history. If the war has taught us only one lesson it is that the day for isolated individual effort is past. Organization and tremendous organization is the only successful machinery with which to work. Individual effort will count for more than ever when it sees itself in relation to a closely organized whole. There is a work to be done,—an unusual work,—come to the Conference and become a part of the machinery that will do it; come to get the thrill of doing a big thing with big machinery,—the thrill of being a working-part of "the Ship That Found Herself."

16. WILL H. LEBOWITZ, Hamilton, Ohio.

We have a progressive Superintendent and Board of Education who believe in the heads of departments attending conventions of importance, such as the Music Supervisors' Conference and show their appreciation of our attending in a practical way by helping pay the expenses of the trip. I have ordered my reservation at the Statler Hotel, St. Louis, for the National Conference week and have forwarded my dues to Mr. McIlroy. As requested I submit a statement. Dues \$1.50, R. R. fare and sleeper—\$26.82, Hotel and meal—\$30.00. Total \$58.32. Seeing Public School Music work under the direction of Mr. E. L. Coburn,

whose rare good judgment selects splendid assistants. . . Emulation awakened
Having a part in the discussions of the vital topics as suggested by our
president, Mr. McConathy Participation developed
Good fellowship Congratulation inspired
Meeting Educators and Musicians of National Importance.

. Determination invoked
Balance Perigrination